

KUNKEL'S ROYAL EDITION.

SERIES No. 1.

Standard Piano Compositions, with Revisions, Explanatory Text, Ossia, and Careful Fingering
by Dr. Hans von Bülow, Dr. Franz Liszt, Carl Klindworth, Julie Rive-King,
Ernest R. Kroeger, Theodore Kullak, Louis Koehler, Carl Heinecke,
Charles and Jacob Kunkel, and others.

Beethoven, Ludwig van

Sonata, (Moonlight) op. 27, No. 2, C minor, (New Edition with annotations, by von Bülow) giving also double notation of many passages as performed by Rubinstein.....	1 00
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Sonata, Op. 49, No. 2, (G major).....	60

Clementi, M.

Sonatina, in C and F major, op. 36, No. 1.....	35
Sonatina, in G and C major, op. 36, No. 2.....	40
Sonatina, in C and G major, op. 36, No. 3.....	40
Sonatina, in F & B flat major, op. 36, No. 4.....	50
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Chopin, F.

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Gipsy Rondo, (Rondo Célèbre).....	40
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Heller, S.

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Will-o'-the-Wisp, op. 17, No. 11 (Irrihter).....	35

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Liszt, F.

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Rondo Capriccioso, op. 14.....	75
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Mozart, W. A.

Rondo Célèbre, in D major.....	50
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Moszkowski, M.

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Walker, op. 17, No. 3.....	75
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Double edition, giving the original text as well as Adolph Brecht's revised and improved edition as played by Von Bülow, Rubinstein, Hummel, Liszt, etc.	

Rubinstein, A.

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Saint-Saens, C.

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Concert Sonata in A major.....	60
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Schumann, R.

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Traumerei und Romanza, op. 15, No. 7, op. 68, No. 19.....	25
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Weber, C. von.

Invitation to the Dance, op. 65.....	75
Adding also the notation of changes made from the original text by von Bülow, Carl Tausig and Kullak.	

St. Louis: KUNKEL BROS., Publishers.

CONSOLATION.

3

Nº 3 in D. flat major.

Franz Liszt.

Lento placido. ♩ - 80. *cantando.*

ppp

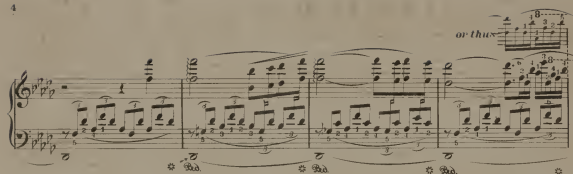
sempre legatissimo.

Ad.

Notes marked thus λ should be sustained with the sostenuto pedal on pianos possessing the same.

851-3

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First system of musical notation. The right hand features a melodic line with a trill marked 'B' and a triplet marked '3'. The left hand plays a steady eighth-note accompaniment. The system concludes with the instruction 'or thus' and a trill marked 'B'.



Second system of musical notation. The right hand continues the melodic line with a trill marked 'B'. The left hand maintains the eighth-note accompaniment. The system concludes with the instruction 'or thus' and a trill marked 'B'.



Third system of musical notation. The right hand features a melodic line with a trill marked 'B'. The left hand plays a steady eighth-note accompaniment. The system concludes with the instruction 'or thus' and a trill marked 'B'.



Fourth system of musical notation. The right hand features a melodic line with a trill marked 'B'. The left hand plays a steady eighth-note accompaniment. The system concludes with the instruction 'or thus' and a trill marked 'B'.



Fifth system of musical notation. The right hand features a melodic line with a trill marked 'B'. The left hand plays a steady eighth-note accompaniment. The system concludes with the instruction 'or thus' and a trill marked 'B'.

molto

or thus

th. smor. - - - - - gan - - - - - do.

rit.

851-3

This piece is one of eight that appeared in Kunkel's Musical Review for Sept. 1886.

What Competent Critics Say of Kunkel's Royal Edition.

From
DR. LOUIS MAAS,
famous in two hemispheres both as *Composer, Pianist*
and *Co-editor with Liszt, von Bülow and Reinecke*
of *Beethoven's Haerdt-Ausgabe*.

156 Tremont St., Boston, Sept. 15, 1886.
My dear Kunkel:
I have looked through quite a number of pieces in Kunkel's Royal Edition, and take pleasure in heartily endorsing the same. As far as correctness, phrasing and fingering are concerned, it is in every way most excellent, and everything that one can desire. I use it right along with my own pupils and can warmly recommend it to all teachers.

Yours sincerely,

LOUIS MAAS.

From the eminent *Composer and Pianist*,
E. R. KROEGER.

St. Louis, Mo., Sept. 9, 1886.

Messrs. Kunkel Bros.:
Gentlemen—Your "Royal Edition" is unquestionably worthy of ranking with Beethoven's celebrated edition of Beethoven's Sonatas and Klindworth's edition of Chopin's works, and the manner in which it has been fingered, phrased and provided with *accus*, leaves nothing to be desired. The necessity for editions of this nature is constantly becoming more and more apparent to our best piano-forte teachers, and as your edition is filling a long-felt want, it must certainly soon be as universally recognized and appreciated as it deserves.

Yours very truly,

ERNEST R. KROEGER.

From the eminent *Pianists and Composers and Head Teachers of the Piano, Organ and Composition in the Conservatory of Music*,
THE EPSTEIN BROTHERS.

Messrs. Kunkel Bros.:
Gentlemen—We have adopted your "Royal Edition" for use in our classes. The fingering, phrasing and general notation are simply superb. We have critically compared a number of the pieces contained in it, such as "Sonate Pathétique," "Beethoven," "Moderate Sonata," "Bethoven," "La Fiancee," "Raffi," "Invitation to the Dance," "Weber," "Polonaise in E flat," "Liszt," with the editions of these works published by Breitkopf & Haertel, Cotta and Augener, and cannot but say that yours is superior to them all in every respect. We hope you will continue to add to its numbers all the best known classical and good modern compositions, as editions of this kind lessen the task of both teacher and pupil. Your doing so will unquestionably secure the approbation of every good teacher in this country and in Europe.

Truly yours,

MARCUS I. EPSTEIN.

ABRAHAM J. EPSTEIN.

St. Louis, Sept. 3, 1886.

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LOUIS C. ELSON.

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LOUIS C. ELSON.

From the great *Pianist and Composer*,
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I am more than pleased, I am delighted, with your "Royal Edition." It is, in my humble opinion, far superior to the best European editions. The excellent fingering, intelligent phrasing and great correctness of the different numbers, are a credit to the American enterprise of your firm. The editions adopted by the better class of teachers, and I have no doubt you will thus eventually repay me for the large sums you must have paid the revisers. I have missed my July number of your *Musical Review*, please supply it as I deserve the volumes. "Could not keep house without it," you know.

Yours truly,

JULIE RIVE-KING.

New York, Aug. 25, 1886.

From *Houston's great Pianist and Teacher*,
CARLYLE PETERSILEA.

Boston, Oct. 30, 1886.

Dear Mr. Kunkel:
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CARLYLE PETERSILEA.

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Faithfully yours,

EMIL LIEBLING.

Chicago, Sept. 2, 1886.

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From a modest beginning, the Royal Edition has grown to proportions which give evidence that it will, in time, embrace not only the standard works of the masters, but also the compositions of those writers of all schools and art-periods who in their best efforts have enriched the literature of the piano by works of lasting merit. That this catholicity in the selection of compositions is a feature of no little import will be readily agreed to by all experienced teachers, who know that diversity of style is a chief factor for a healthy development and the formation of sound judgment in any branch of art. The greatest usefulness of this edition will, however, be found in its didactic qualities, its uniformity of method and system in fingering and phrasing, the elucidation of all subtleties in the text, the clear presentation of embellishments and abbreviations; and right here it must truthfully be said that every page in this edition eloquently testifies to the special aptitude, the great experience and the discriminating carefulness of its editors and revisers. As regards correctness of the clearness of print and appearance in general, the Royal Edition is, indeed, without a rival.

Yours truly,

FRANZ BAUSEMER.

St. Louis, Sept. 5, 1886.

From the great *Composer, Pianist and Teacher of New York City*,
WILLIAM MASON.

Messrs. Kunkel Bros.:
GENTLEMEN—Please accept my thanks for the publication you sent me, which, after considerable delay, reached me safely at last. You ask my opinion of the edition of Czerny's *Etudes de la Vitesse* (Royal Edition). I have examined it with interest, and think your suggestions and additions both practical and useful.

Very truly, WILLIAM MASON.

From the renowned *Composer and Teacher*,
EUGENE THAYER.

DEAR SIRS:—Allow me to acknowledge the receipt of your edition of Czerny's *Velocity Studies* (Royal Edition). It seems to me the best and most useful edition of these world renowned studies I have yet seen. The "ossia" arrangement for the left hand must be of special benefit; for as you say in your preface, the left hand is altogether too much neglected. I wish all the students of piano and organ in our country could be brought to realize the great advantage and benefit which would result if they were to give more attention to studies of this kind. I shall, you much success with your beautiful edition. Very truly,

EUGENE THAYER.

From the distinguished *Critic, Composer and Teacher*,
KARL KLAUSER.

FARMINGTON, CONN.

Messrs. Kunkel Bros.:
Your edition of Czerny's *Studies of Velocity* (Royal Edition), is received with thanks. I always have considered them very valuable and even indispensable for teachers and pupils. The excellent fingering and the explanatory notes of Messrs. Daneser and Kunkel add to the usefulness of the work, and this modified it forms an excellent introduction to Cramer—Bülow.

Yours very respectfully,

KARL KLAUSER.

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ST. VINCENT'S SEMINARY.

St. Louis, October 8th, 1886.

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Respectfully,

SISTERS OF CHARITY.

From
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MADISON, IND., Sept. 29th, 1886.

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Respectfully,

SISTERS OF PROVIDENCE.

From
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OSAGE MISSION, KANS.

Messrs. Kunkel Brothers:
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Respectfully,

SISTER M. EUDOICIA.

From
ST. MARY'S INSTITUTE.

DAYTON, O., Oct. 7, 1886.

Messrs. Kunkel Brothers:
Sirs—I have been using your "Royal Edition" for over a year, and find it far advance of all other editions. It is a great aid to the teacher and a sure guide for the amateur.

Respectfully,

Bao. H. PULSFORT.

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